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FLOWERS (ROCK PLANTS)

By Arlette Davids. The Hyperion Press (New York). \$5.00

A large album of flower prints, featuring, mainly, the cacti. This album, with a clever preface by Henry de Montherlant, was first published by the Hyperion Press in Paris, and edited by Andre Gloeckner. The bright dashing color prints stand alone—one to a page—making the album a complete word picture, without any verbosity of word information. The precise and enlarged color replicas of the true flowers are so unusual from the ordinary stuffy volume of flower prints that one feels momentarily swept into the flower world. An album which no cactus lover can afford to be without, and which any artists interested in flower paintings should not miss. Blocks were engraved by Les Photographiques Appliques; plates printed by L. Delaporte.

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By Carlyle and Oring. McGraw-Hill Book Co. \$3.50

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Compiled by A. Q. Maisel. Breskin Publishing Corp. 224 pp.

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Actual market and production experiences of leading manufacturers throughout the country are included in the report, and it permits the individual confronted with any particular phase of the package re-design problem to see how others have met and solved that particular problem.

1940 PACKAGING CATALOG

Edited by A. Q. Maisel. Breskin Pub. Co. Corp. \$2.50
538 pp., Case Bound

This is the twelfth annual appearance of this encyclopedia of the packaging industries. The volume represents a greater degree of change from the previous year than is usually the case, reflecting the marked progress which has been made in packaging techniques in the last twelve months.

The sectional breakdown covers the following broad subjects: Design Principles, Paper Boxes, Wrappings and Ties, Bags, Metal Containers, Glass Containers and Closures, Labels, Seals, Tags, Plastics, Displays, Machinery and Supplies, Printing, Shipping, Transparent Containers and Displays. The volume is replete with inserts and samples of fancy papers, ribbons, labels, wraps, ties, etc., and weighs over six pounds. It is indeed of inestimable value for any one interested in or concerned with packaging.

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By Harold Van Doren. McGraw Hill Pub. Co. \$4.50

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Booklet issued by Travelers Insurance Company, Hartford, Conn.

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TESTING CHINA

Pamphlet issued by Onondaga Pottery Company, Syracuse, N. Y.

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PERSPECTIVE EXHIBITION

A Perspective Exhibition at the Albright Art Gallery, Buffalo, New York, merits special attention. The museum is in a position to offer many attractive devices to explain routine subject matter with exciting models, color, illumination, fine reproductions, and original works of art. Curiosity and normal delight in color and form are aroused to fix rudimentary knowledge in the minds of pupils.

An introductory screen at the entrance to the exhibition on Perspective at the Albright Art Gallery sets the tempo like the frontispiece of a book. A drawing by Hugh Ferriss showing the partially completed perisphere at the World's Fair is set in a lattice of converging lines and spotlighted. An arrow directs the visitor in the correct direction.

The fundamentals of perspective are lucidly and dramatically presented in a series of peep-hole cases. In the center of each, at eye level, is an enlarged photograph of an eye. A hole cut in this enables the student to see the interior, while a push button in the lower right in the thumb of a life-size photograph of a hand

Continued on page 6



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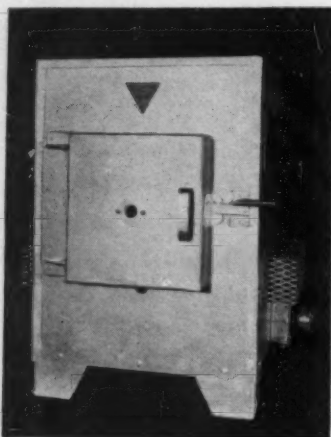
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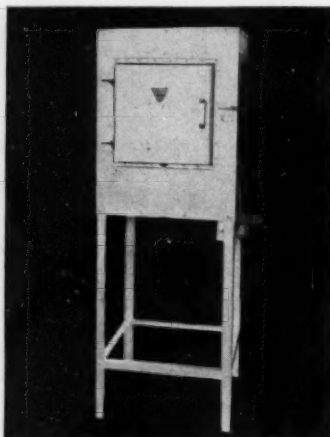
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of Fine and Applied Arts, Pratt Institute. His education has been obtained from the Art Students League of New York, Columbia University, and Pratt Institute, and through repeated travel abroad. He is ex-President of the Eastern Arts Association, and a member of the Art Directors Club. Besides his activities in connection with teaching, he is the author of several books on designing and lettering, typog-

raphy, and garden design, and has contributed to **Modern Packing, Modern Plastics, American Home, American Artist, and Fortune.**

Mr. Longyear combines the abilities of the practical designer and the educator, each of these activities being valuable in supplementing the other. As a consultant and designer he has been uninterruptedly engaged by certain concerns from two and one-half to eight years, which in a field that is characterized by its personnel turnover, speaks well for his consistent and sound performance. As Mr. Longyear is constantly in touch with latest developments in the advertising and industrial design fields, he should be valuable in keeping DESIGN informed.

PERSPECTIVE EXHIBITION—Continued

controls a switch. Normal curiosity is aroused to find what goes on inside, and the student participates in the exhibition when satisfying a natural urge to see how things work. He finds the facts shown in the boxes as if they were his own discovery, and retains them longer and more clearly as he pushes the switches along this dramatic progression of eyes.

Each child gets the same view of the object, an ordinarily difficult feat in a classroom where an object can be seen from as many different angles as there are pupils.

The usual display-technique which unfolds the development of the subjects contrasts blank white walls with brilliant primary colors to emphasize the different phases of Perspective. This type of exhibition carries a more direct message than any book. It is, in a way, a looseleaf book with its large pages of brightly colored illustrations and simple explanatory text arranged about a room so people may wander through it and be a part of it. For example, the automatic slide machine gives a brief historical resume, in the form of an illustrated lecture, showing the use of perspective in art from ancient Egypt to the present day. No visitor fails to stay through the showing of seventy slides.

Every means of getting the illusion of depth on a flat surface as taught in the schools is tied up with great works of art. Advanced students are shown the uses of perspective in industrial and commercial design through examples executed by outstanding contemporary designers.

It may be expected that this type of cooperation between the school and the museum on a more practical basis than heretofore will result in the extension of this type of service for the teacher. This bond between the principles of high school practicality in art teaching, and the demonstration of them with museum material should be a starting point for a development of higher local standards.

THE HANDCRAFTS

A THE PROBLEM OF THE HANDCRAFTS

AMERICA'S attitude towards the handicrafts calls for considerable clarification and education. The social, esthetic, and economic implications need to be defined. What has been done through the handicrafts on a nation-wide basis in such nations as Sweden needs emphasis here. It is time for persons concerned with those cultural activities for the enrichment of the lives of the people to take a stand. Those responsible for education, the outstanding agency for promotion of culture, are challenged. It is their responsibility to be aware of life values so that they can make the necessary re-statement of educational objectives which our time demands of them.

In the days of the earliest settlers in America practically every home was of necessity a busy workshop where everything needed for the family was made. Their art was a provincial one, for the pioneer made what he needed under the stress of his environment, and with available materials, tools, and skills. So their buildings, their furniture, utensils, speak that dialect. But the vigor of these early arts provides a life force which gives meaning to the work of the pioneer. Obviously the lack of control of such materials and unfamiliarity with them precluded a product of sophisticated qualities.

The frontier moved gradually westward. This meant new racial influence, new geographical conditions, and new materials which gave rise to many and varied handicrafts. These were a valuable and important contribution to us. Until the establishment of the machine age the handicrafts were numerous and reached a quality which stands as an excellent example of honest use of materials. This art expression was definite. It was in terms of those materials. There was a simple directness of attack which embodies the real art qualities. A few persons became more skilled than others, so that we hear of itinerant artists, among them weavers who moved from one household to another. The hand-woven coverlets in many cases show the name and trace the movements and technics of the weaver. Often these coverlets incorporated interesting local events such as building of railroads.

THE HANDCRAFTS AS ART EXPRESSION

The handicrafts as an art expression are reasserting themselves today, not only in the lives of the young and the economically under-privileged, but as a highly desirable emotional expression for the privileged as well. It is in the handicrafts that we are forced to realize that art was a way of life before it was in museums. We can no longer deny that through a wholesome participation in, and identification with, the esthetic expressions of life we reach the highest level of useful, meaningful living. John Dewey has well said, "The esthetic is no intruder in experience from without, whether by way of idle luxury or translucent ideality, but it is the clarified and intensified development of traits that belong to every normally complete experience."

From the earliest days the American colonists demonstrated the inner urge to intensify their lives in their new homes. They made their useful things interesting. They expressed in their handicrafts their zealous attitude towards life, and their sincere conviction and desire to carve for themselves a life based on their ideals. It was not strange, then, to find their furniture, their ships, their simplest household utensils so made as to convey how they felt towards their new country. It was a vigorous statement and at the same time a simple one, humble and refined. Authorities agree that the tradition of early American Arts was one of real refinement. It measures up to those standards required of all art throughout the world: sincerity of expression, honest use of materials, directness of appeal, and integrity. Our art inheritance is far from a crude one, although it was free from the affectations and sentimentality of the Victorian Age when surface decoration was popular.

Perhaps no phase of art is more confusing than the position that the handicrafts hold today. The very term has been given so many different meanings, and the aims and methods of those practicing them are so divergent. We speak of the crafts, arts and crafts, handicrafts. Because of the basic educational implications we are accepting the point of view that the handicrafts are definitely art expression. And as is the case with painting and sculpture, the work of the beginner, the amateur, or the technician, who merely reproduces designs taken from others, there is less of the esthetic quality. Yet even here there is at least the germ of art expression. In these various cases it is largely a matter of difference in emphasis.

In this regard John Dewey says, "Art denotes a process of doing or making. This is as true of fine art as of technological art. Art involves modeling of clay, chipping of marble, casting of bronze, laying on of pigments, construction of buildings, singing of songs, playing of instruments, enacting roles on the stage, going through rhythmic movements in the dance. Every art does something with physical material, the body, or something outside the body, with or without the use of intervening tools, with a view to production of something visible, audible, or tangible."

Felix Payant

Acee Blue Eagle

and his native art

By Earl Deskins



Acee Blue Eagle uses no models; many of his figures are self portraits. He paints the colorful life of his people.

Modern American Indian Art is a far cry from the ancient buffalo hide paintings that decorated the teepees of the aborigines. Although primitive in conception, the present work of leading Indian Artists is as modern as tomorrow. As on dilettante said, upon seeing an outstanding painting that graced the walls of a fashionable New York apartment, "That is the only modern painting I have ever seen that I really liked." The painting was a copy of a buffalo hunt that had decorated an Indian teepee, and except for the medium, might have been painted fifty or a hundred years ago. Since the Indian painters of today represent a distinct school, the only school indigenous to the United States, they maintain a dogged determination to adhere to the traditional style of their antecedents, and at the same time progress, improve, and grow with the times.

Acee Blue Eagle was born to this school of art. Although only twenty-nine years old, he has distinguished himself as one of the foremost American Indian artists. His mother, a descendant of the great Chief McIntosh, was a Creek, and his father a Pawnee: thus Blue Eagle's heritage is enriched by the blood of two tribes. His early life was the carefree existence of the eldest son, adopted, as is the custom, by his grandparents. It was the early years of his life spent on the reservation that influenced and shaped the pattern of his artistic career. From his grandfather, who was a medicine man, the child Blue Eagle heard the exciting stories of buffalo and deer hunts and learned of all the preparatory ceremonies that preceded the hunts. Blue Eagle, with his imaginative mind, lived in the fairy land of Indian legends, and learned from his wise grandparent the significance of "medicine," the Indian's inspiration. Later he took part in the magnificent dances, learned the

songs, and the meaning of the solemn and inspiring ceremonies. It is this colorful life that Blue Eagle portrays so vividly.

Blue Eagle was not content to live in the realm of fancy. Something stirred in him when he saw that others before him had brought to life in paintings the things he saw and felt and lived. In imitation of the painting of his forebears he made crude and ephemeral pictures on the ground, using different colors of sand, clay, and earth.

His life of freedom ended abruptly when an Indian agent took him away to school to learn the ways of the white man. It was with great sadness in his heart that the six-year-old boy entered Riverside Indian School at Anadarko, Oklahoma. He disliked the routine of learning the three "R's" and yearned to be back home, but his unhappiness and loneliness were somewhat overcome by the discovery of permanent chalk, pencils, crayons, and colors with which to draw the characters of his fancy. Neither at Riverside, nor later at Chilocco, the school from which he graduated, did he receive training or encouragement in his artistic endeavors. However, the urge to draw and interpret the life that he loved was too strong to be overcome by enforced study of subjects that bored him. He was not a poor student, but he received many rebukes for wasting his time rather than applying himself as a student. His happiest days were those when he returned to the reservation, or to his relatives and friends where he took up his former life. These vacations were spent studying his people, their dances, ceremonies, and songs, learning more of the legends and their meaning, grasping at the fragments of Indian customs, manners, and traditions that were fast disappearing—all of this to make his paintings live, to make them accurate, and to show the



Subtle use of perspective, grace and freedom of action combined with simplicity in composition, characterize the paintings of Blue Eagle.

world the beautiful Indian scene of which he is inordinately proud.

During Blue Eagle's school days he distinguished himself as an athlete rather than as an artist. Because of his ability in athletics, he was awarded a scholarship to Bacone College, located at Muskogee, Oklahoma. It was not until after his graduation from this school that his paintings were seen. Faced with the problem of making a living, he put to use his early training and went on tour with the Redpath Lyceum as a singer and dancer, singing old Indian songs and performing the many beautiful dances and ceremonies in which he had participated. This tour opened his way to fame as an artist. Some of his paintings were brought to the attention of members of The Chicago Women's Club, who immediately arranged a showing that brought him instantaneous recognition. Fred Leighton, whose Indian Trading Posts are famous, held an exhibition of Blue Eagle's work which caught the fancy of the public, critics, and collectors.

Blue Eagle returned to school at the University of Oklahoma, and under the deft training of Oscar B. Jacobson, head of the Art School at the University, he found for the first time encouragement and technical instruction from discerning teachers. After two years Blue Eagle came away from the school a unique figure in the art world. With his work unadulterated and free from outside influence, he limits himself to representation of Indian life and interpretation of the Indian tradition. This, however, does not mean that he is incapable of the academic approach. His studies lead him to a broader use of perspective, an improvement over the old Indian style. Blue Eagle enlivens his pictures by the subtle use of perspective, giving an illusion rather than an effect. With only the usual flat background, he plants a bush, a cactus, sprigs of grass in such a way as to create distance and depth. The grace and accuracy of outline of his figures are



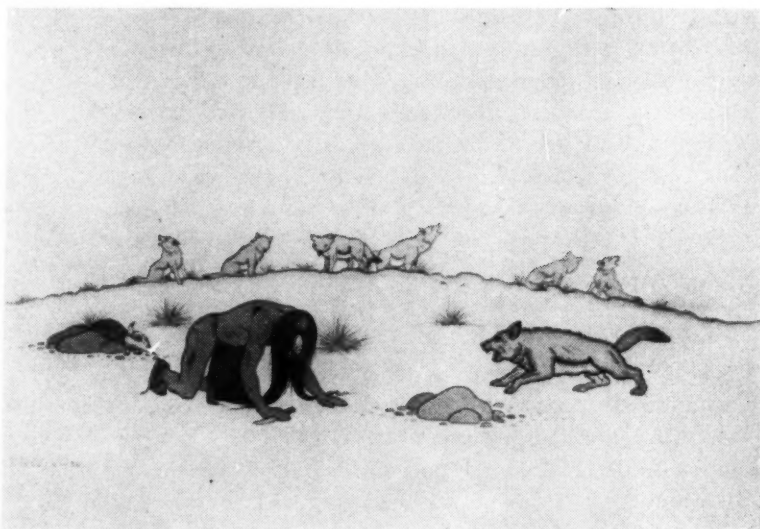
remarkable considering that he, like most Indian artists, has almost ignored the study of anatomy, fearing that such study will confine them to rule rather than freedom of feeling. The Indian artist uses no models, and Blue Eagle's dancers are many times self portraits. Accuracy of costume, detail and various positions of the dances are more important than academic treatment of anatomy.

Two-dimensional, flat surfaces being one of the



Above: Blue Eagle stands before one of his paintings—an Indian dressed in ceremonial costume.

Right: A painting in which the artist imparts his message through simple lines and graceful figures. Here again the unusual treatment of perspective plays an important part in the feeling of the composition.



outstanding characteristics of Indian art, the painters cling to this style with persistence, not only because it is the style of the early painters and a mark of identification, but because two dimensions satisfy the needs of the artists and lend an appealing simplicity to their work. Doubtlessly the early artists saw three dimensions, but their crude tools and media limited them to their conventional two-dimensional rendering. A flat piece of sponge bone from the knee joint of the buffalo was the first "brush" known to the Indian. This ingenious implement had a short curved outline forming something of a nib which served for drawing lines, while the flat side served

for curving color over a large area. With such an unwieldy brush only flat surfaces were obtainable. However, by the expert use of the nib of the brush, the painters drew lines that gave a suggestion of form to their figures.

The Indian's passion for color is inherent. All of them possess a remarkable sense of color, doubtlessly coming from their close association with nature. They imitate nature in their dress and decoration, achieving brilliant tones and startling contrasts by the use of natural dyes. The painters' coloring was of mineral and vegetable origin, and even in its crude form was very durable as proved by the excellent condition of ancient paintings. Recently a paint manufacturer, after studying an analysis of a certain mixture used by the Indians, has made a cement and iron paint highly resistant to the elements and rust. The formula has for a basis pulverized igneous rock with a high content of iron, giving it a deep red color. This same deep red is found in the early teepee decorations of the Plains Indians who mixed their paint with this same rock found in Southwestern Oklahoma.

Acee Blue Eagle has identified himself as historian and archaeologist as well as artist, recording the results of tireless research and study with accuracy and breadth that will prove invaluable to future students of Indian life. Because of his vast knowledge of his people and his understanding of them, and his perfect command of the English language, he has become

prominent as a lecturer,* captivating audiences at leading colleges and universities of the United States. In the summer of 1935 he was invited to lecture on American Indian art and Indian life at Oxford University, where he was eminently successful. After completing his series of lectures in England, Blue Eagle toured Europe, showing his work in the major cities of the Continent, and receiving the acclaim of critics there.

At the International Art Exposition of sport subjects, held in connection with the Olympics at Los Angeles where he exhibited eighteen paintings, Blue

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ART CONTRIBUTES TO A LIVING CURRICULUM

Art education as it is conceived in the average school is something that is set apart in the minds of principal and teachers from the rest of the school program. The principal is concerned that the art productions of his school shall be pleasing to the eye and varied in character so that he can present them with pride as excellent examples of the skill of the students in different techniques. The art teacher who is well trained and has the necessary background, falls easily into this program and succeeds in impressing her principal and the community with the output of the students for whose training she is responsible.

In the new program of education, however, art plays a far greater part. The progressive art teacher's slogan is "Art for every student." If this idea deserves recognition, it must influence the lives of all children more than the traditional art program has succeeded in doing. Therefore, the place and the quantity of art, the type, and its relation to other parts of the curriculum are questions which the administrator must decide if he is to have a smooth-running organization. He must find a working philosophy of art which steers a middle course between over-conservatism and surrealism.

If art is to function in a modern school it must do more than photograph a few objects which the teacher has picked up on her way to school. All art teachers now agree to that. Art undoubtedly contributes as much to the creative aspects of education as any other field. However, art is not created from a vacuum. It would be a sterile thing indeed if it were not provided with rich emotional experiences from which to create. A great deal of work has been done in the past few years in analyzing a pupil's readiness to read, in correcting difficulties in arithmetic, and in laying the background for all sorts of activities in the classroom, but how much have we done toward providing the child with experiences that will stimulate desirable results in the field of art? Maybe there is such a thing as "art readiness."

The history of art in almost any country, or the biography of almost any artist is full of the experiences which dominated a particular period or a particular artist's life and work. These experiences provided the power from which genius drew creative energy.

Finland's early art was born of love for color and of a deep religious conviction. In Fifteenth Century Italy the Renaissance began to have a modifying effect on the painter's work. Painters of the Netherlands in the Seventeenth Century found in the country itself and in its people, material which sufficed for a splendid epoch of painting. The delicate art of the Japanese has always been stimulated by an exquisite environment. The revolution has long been

By A. D. Graves,
Supt. of City Schools,
San Bernardino, Calif.

a theme for Mexican impulse. It is interesting to note that since 1920 Poland has been vigorously productive. Surely history entered into the picture and perhaps will now destroy or change this vigor. Russian artists have responded readily to political and idealistic changes. The many complex factors of American life have had considerable effect on the artists of the United States.

All through the literature of art we find references to Buddhistic, Viking, Monastic, revolutionary, industrial, and political influences. Men have drawn imaginative stimulus from folk life, from nature, from science, from patriotism, from love—in fact from every field of human relationship and endeavor.

The development of art in the far-away and little-heard-of Union of South Africa furnishes a good example. Here we have an immense land, dazzling light from Southern skies, and many gifted young actors in strenuous roles, struggling against heavy odds. But there was a prologue to this drama. The earliest actors were bushmen. They left on the surface of rock shelters and caves paintings of animals and men in living postures. And finally the curtain of the first act rose in 1902 with the founding of the South African Society of Artists. The founders of this society were dreamers faced by many obstacles, but in spite of handicaps they have made a real contribution to the culture of their country because they have truly depicted the exciting drama of their land. The joyous vitality and worldly splendor of Fifteenth Century Italy is portrayed by Giovanni Bellini and Giorgione. Peter de Hooch in the Seventeenth Century pictured the kindliness, simplicity, and sincerity of the Dutch people.

We do not pretend, of course, that our program is for the training of professional artists, but it seems to me that if we accept the creative art program in the classroom it cannot be confined to art rooms or even to the art teacher. The stimulus of the whole school program and the life of the child must find an outlet in the creation of beauty.

The social studies program can contribute much to this ideal. There is a rhythm in erosion, power and strength in industry, an emotional appeal in social problems, color and tone in a Mississippi River transportation scene, beauty in the desert and mountains, and surely our political life lends itself to surrealism in its most radical form. I might even suggest that the social studies teacher might profit by such an approach. It would certainly end forever the page by page study of tiresome and unimportant

material forgotten as quickly as the pupil goes out of the classroom door.

The science laboratory is not without possibilities along this line. Imagine what Dali could do with a beaker, a test tube, an amoeba, and an assortment of split atoms.

The playground is full of emotional experience that may express itself in the art room. The folk dance, the baseball game, the posture drill, the foot-race, and the friendly, gossipy group at the corner of the building all stimulate youthful imagination.

Art is beginning to reach into every corner of American life; into industry and merchandizing, the arrangement of the home and garden, into dress, and even into the planning of a school building. Surely a field which is so rich in interpretive possibilities deserves an important part in the school life of American children. It cannot be taught as an isolated part of the child's life without losing much of its real meaning.

The writer does not mean to indicate that there is no place for the teaching of special techniques or the use of particular mediums. Drill and practice—and "drill" is here defined as a systematic accumulation of experience—have not gone out of the picture of art any more than they have in arithmetic or reading or the social studies, and no doubt the art teacher is the only one who can do that job, but the art teacher must draw on all the resources of the whole school and the child's life outside the school if this important field is to realize the important place it deserves in education.

The words "fusion" or "correlation" are too mechanical to apply to the discussion, or anything that reduces itself to mechanics may defeat the purpose of the art program. There are difficulties, of course, but if art teachers are on the job, a far greater emphasis will be given to broaden and strengthen that program, and all teachers will have a greater interest and ability in this direction.

A little book that came out a few years ago called "Western Youth Meets Eastern Culture" is most impressive. As most of you know, it was written by three teachers in the training school of Teachers' College, Columbia University, and reported an experiment of work in Oriental culture on the junior high school level. An English teacher, a social studies teacher, and an art teacher combined their effort to provide boys and girls with experiences from the culture of the East. The conditions were far more ideal than exist in most of our classrooms, but the results were magnificent. Much may be achieved by such collaboration. Here, too, there may have been a real experience in democracy. Imagine an art teacher, a social studies teacher, and an English teacher getting along in the same room for several months and being able to write a book about it!

Here, however, was something alive, something tangible, something a child could bite into and take

away with him as a part of his development. Art, not as something isolated from the rest of his life or other school experiences, but as a meaningful part of them and as full of possible creative experience and chance for a release of the imagination and initiative as any program that the art teacher could possibly have developed alone.

But what of the art teacher? Where does she fit into this picture? Much has recently been heard, particularly in California, of the necessity of increasing the requirements for the elementary teacher's credential to include a broader background in art education. This is a step in the right direction. Is it not just as true, however, that the social and scientific background of the art teacher should be developed further?

What has the teacher of art to offer the democratic way of living and the progress of science? Shall the student of art be left unguided in his attempt to bridge the gap between the two? Can he make his contribution to the culture of his country unless he does?

If one of the ideals of education is the integration of the personality of the learner, then the adjustment of the teacher, it seems to me, is a prime factor. One cannot conceive how this may be accomplished within the limits of the narrow training sometimes given our art teachers and art students.

Creative art demands far more of the art teacher than photographic art. It requires a broader background, larger vision, and an ability to use the resources of a whole school system.

Now, lest I be accused of dealing only in generalities, let me give you some specific illustrations. Because it is the only system with which I am thoroughly familiar, I shall have to give you these from San Bernardino.

The part that art plays in the social living classes of junior high school is dependent upon two fundamental principles, and upon the educational needs of different groups. First, the selection of a unit is determined by student interest, imaginative opportunity for creative work, and the practicability of pictorial possibilities. Second, there must be a background for research and an actual relationship to the social living unit. A typical example of the culture of South America was described in the "Art Symposium" of January 1940 issue of the California Journal of Secondary Education.

The story of the early development of American culture, usually an eighth grade unit carried throughout the semester, has provided many opportunities for art expression. The Revolutionary Period, the Beginning of Industrialism, Old California, Plantation Days, the Machine Age, and the theme of "My America" offer many possibilities for vivid, dramatic art. Likewise, an extended development of the unit

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POUGHKEEPSIE CHILDREN PAINT FROM THEIR SURROUNDINGS

HELMY BUTTS, SUPV.

The children in the Poughkeepsie, New York, schools paint the things they see around them with the guidance of teachers who encourage individual preferences and interpretations.

Little children seem to have a great love for painting designed or "make-believe" birds, flowers, and butterflies, as those in the illustration at the right are doing. A thorough background of design in previous grades gives them confidence and initiative in the expression of ideas.

The Poughkeepsie river front offers wonderful material for sketching. The boys in the center photograph have made several trips with the guidance of a supervisor—and are finishing up their water colors on the school grounds.



The first grade took a walk to see a flower shop. After they had returned they decided to build one, and they are busily at it in the illustration below. While some children were painting the flower shop and building it, others painted flowers. The two children in the foreground were not particularly interested in the flower shop, but are busy modeling animals. The back wall of the shop is covered with a brilliantly designed panel. Chairs turned upside down make excellent easels.

In this month's cover illustration, Poughkeepsie children are making a frieze, an outgrowth of the general interest of these first grade children. It shows a street with houses, trees, flowers, children, animals, a lake with boats, an airplane—a typical combination of things which first grade children are vitally interested in. Stress was laid on bigness, "filling in the space," and values, or "dark against light" and bright colors. It was done on wrapping paper with crayons. The colors and variations in values as well as its design qualities make it a lovely frieze.





Cleveland Museum of Art photo

Work by Students of John Adams High School, Cleveland. Miss Alma Probeck, teacher.

CERAMIC ART

in the Cleveland Public Schools

So much emphasis has recently been given to the art of the potter all over our country, that it seems fitting to give some attention to the part played by the public school art departments in helping to bring about this present happy condition. Not only are there many artist craftsmen but many talented amateur potters, to say nothing of a vast number of people who appreciate and buy the finer examples now available.

Pottery and ceramic sculpture have been an important part of the art courses in the junior and senior high schools in Cleveland for many years. Ceramics in the public schools is an old story, but one of increasing interest. Pottery was being made in the public schools long before it was seriously considered by The Cleveland School of Art, which has done such remarkable work in training artist potters in recent years.

Approximately thirty years ago there was a deep interest in pottery, fostered by several of the art teachers, which has steadily increased until clay work is taught by nearly every art teacher at some time during the semester.

When East Technical High School was opened in 1908, Mr. R. Guy Cowan, a graduate of the New York School of Clayworking and Ceramics, was in charge of a course in pottery. His classes were an immediate success and stimulated a city-wide interest in clay work which has continued ever since. Mr. Cowan left the teaching field to found the Cowan

By Alice A. Ayars, Teacher in Charge of Firing and Glazing

Pottery, which was for many years a real factor in raising the level of taste wherever pottery was sold. His influence has also been felt at The Cleveland School of Art and in the Annual Exhibitions of Cleveland Artists and Craftsmen at The Cleveland Museum of Art. Mr. Cowan is now art consultant for the Onondaga Pottery Company at Syracuse, New York, and is instrumental in helping Miss Anna Wetherill Olmsted promote the National Exhibitions of Contemporary Ceramics held annually in memory of Adelaide Alsop Robineau, at the Syracuse Museum of Fine Arts.

Unlike most city school systems, Cleveland has had a well equipped central pottery studio for many years. The pottery is located at Albert Bushnell Hart Junior High School and most of the clay work is fired and glazed there. At the present time this studio is being rebuilt and enlarged to meet increasing demands upon it. The new work shop will be completely equipped with glaze spraying facilities, adequate space for storage of supplies, a potter's wheel for demonstration work, and ball mills for the grinding of glazes, which are all made there.

The large, modern kiln is similar to those used at Rutgers University, and the New York College of Ceramics. A smaller electric kiln will be used for testing. Besides the kiln room and the work shop

Pottery made in a Cleveland High School under the direction of Thelma Frazier.



Stan's Studio photo

there will be a large lecture and permanent exhibition room where outstanding work may be seen and studied. Classes are brought from the other schools for talks on the many phases of the craft, to watch the processes connected with firing and glazing. The new building is of modern brick construction, one outside wall being almost entirely of the new glass bricks, thus being a ceramic building in more than one way.

Plans are being made to create a growing permanent exhibition of representative work done in the various schools, each class being invited to contribute two or three outstanding pieces each year. From this collection it is hoped that it will be possible to meet the various calls for exhibitions. Recently there was an exhibit of student's work at the Cleveland Board of Education creating so much interest it was invited to the Society for Savings Bank for two weeks, again attracting much favorable attention.

There are also kilns in some of the other schools, where pottery made in those schools may be finished by pupils able to give more time to the work. At the Technical High Schools, for instance, the pottery courses are more highly specialized. Instruction is given in firing and glazing, and small electric kilns have been designed and made in the classes most successfully.

Mr. Alfred Howell, Director of Art in the Cleveland Schools, and himself a sculptor of note, believes firmly in the educational value of ceramics as a basic subject in the art curriculum. Fundamental art principles are easily taught by work in clay. From the handling of this material comes a feeling for form, appreciation of line and color, and the joy of self expression. Developing the mind as well as the hand, it brings an awareness and an appreciation of the magnificent examples of Ceramic art made by nations and cultures long since destroyed, but some of whose

works still exist for our enjoyment.

Teachers in charge of the pottery classes have done much work of distinction themselves, realizing that a producing teacher is a little more in touch with contemporary methods. Many of them have studied in the ceramic colleges in this country, with leading sculptors, and some of them have studied in Europe and in Mexico.

There are many varieties of clay work; some of our schools specialize in delightful abstract figures, some make animals entirely, some make interesting masks, heads, and figures, as pleasing in their modern way as the ancient Chinese figures are in theirs. There are tiles in large and unusual sizes, decorated in various techniques, and in correlation with the metal shops, tiles have been set in wrought iron tables. The pupils in one class made small bowls to set in attractive metal holders as ash trays, also correlating with the metal shop.

One year all the pottery classes in one school made handsome bowls and vases decorated with low relief or incised designs. All of these pieces were glazed with a white crackle glaze and when finished made a very professional appearance.

Much attention is given to special techniques, such as slip and underglaze decoration, sgraffito, incised design, and modeling, in relief and in the round.

Although there are so many ways for expression in clay, vases and bowls, both handbuilt and wheel made, comprise a large proportion of the work, and many schools succeed admirably in raising the quality of their work each year. Younger pupils seeing the clay work from year to year have a foundation of taste by the time it is their turn to make pottery, and not only uphold their school traditions, but very often improve upon them. For pottery is indeed a tradition in Cleveland, and the public schools have been quietly laying the groundwork for the present so-called cer-



Photo by Martha Kenyon

*A view of the pottery studio,
Cleveland Board of Education.*

amic consciousness so evident in our city. For many years, one or two pieces of pottery have found their way into hundreds of homes, and interest in the craft has been slowly but surely built up.

Some of these high school potters have been inspired to take further extensive training, and have helped to form a group of artist craftsmen whose work has made Cleveland renowned as a ceramic center, second to none, encouraged by a large and appreciative public.

It is due largely to this background of appreciation in our own city, and to no mere accident, that Cleveland Craftsmen formed the largest group of exhibitors in the collection of Contemporary American Ceramics invited to Sweden, Denmark, and Finland in 1937, and who were also represented by the largest number of pieces from any one city, at the Golden Gate Exposition held in San Francisco in 1939. In the current Robineau Memorial Exhibition now being circuited among the leading museums of the country, one-third of the exhibits were made by Cleveland craftsmen. In fact, wherever pottery is shown, many Cleveland names will be found, with a background of encouragement from the Cleveland Museum of Art and its many loyal patrons, whose sponsorship of the "local artist" has no parallel.

The "May Show," as it is familiarly called, started at the Museum in 1919, had as its slogan, "An artist is not without honor in his own country, in Cleveland." This slogan applies today even more than then, but the Cleveland artists have received honor from many other places as well.

For some time after the May Show was started, few examples of ceramics were included, the first year or two none at all. From a meagre showing of three or four pieces in 1923, the ceramic sections

have come to be an outstanding part of each year's exhibition. A group of artist potters has grown up in the city, some of them having national and even international reputations.

Cleveland had long been known for its accomplishments in water colors and in oils, but within a comparatively short time it has won acclaim as an important ceramic center. Much credit for this situation can well be given to the public school art teachers whose long emphasis on ceramics has built the foundation for much of the present activity and interest.

The Cleveland Museum has made many contacts by its educational program. Lectures by art teachers stationed at the Museum frequently stress ceramic techniques as well as its history. Visits to the Museum, to see the special ceramic exhibitions coming each year to Cleveland, visits to the May Show, as well as to see the permanent collections, are included in the program of the art classes.

Teachers from the Museum give lectures in all the schools, illustrated with slides, and radio lessons are now given which are augmented in each art class by slides referred to in the lesson. The individual teacher prepares the class for these lessons in advance, and when the radio voice stops, conducts a follow-up period, emphasizing and clarifying special points. Slides are often made of distinctive work done in the schools, for use in the art classes. It is a great honor when a pupil has his handiwork recorded in this manner. Many art pupils have had national recognition for their work in pottery and ceramic sculpture, having received substantial prizes as well as scholarships to leading art schools.

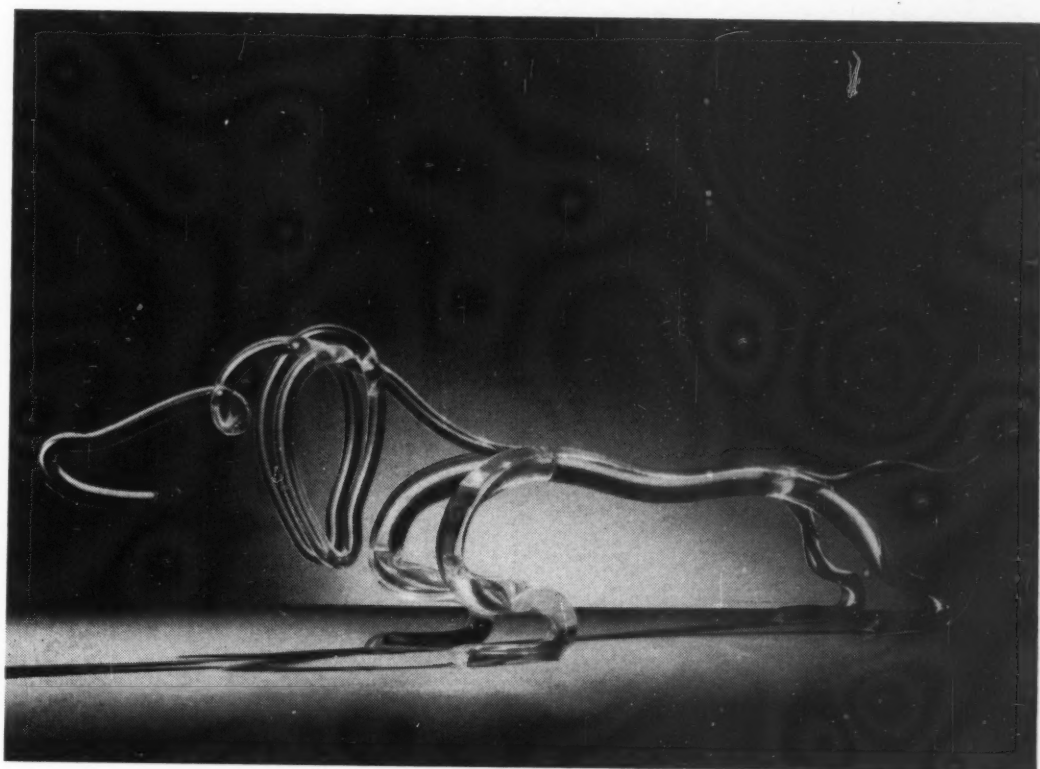
Clay work was introduced into our schools originally to develop skills in self-expression, imagination,

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TRANSPARENT PLASTIC SCULPTURE

The vogue for crystal-clear ornaments for store and window displays and home decorations prompted the fabrication of the transparent plastic dog with the slightly underfed look. The dog was designed primarily for store window display to arrest the attention of the passerby. He is ingeniously contrived and suggests any number of interesting possibilities for unusual fixtures to add variety to store window dressings or other types of display.

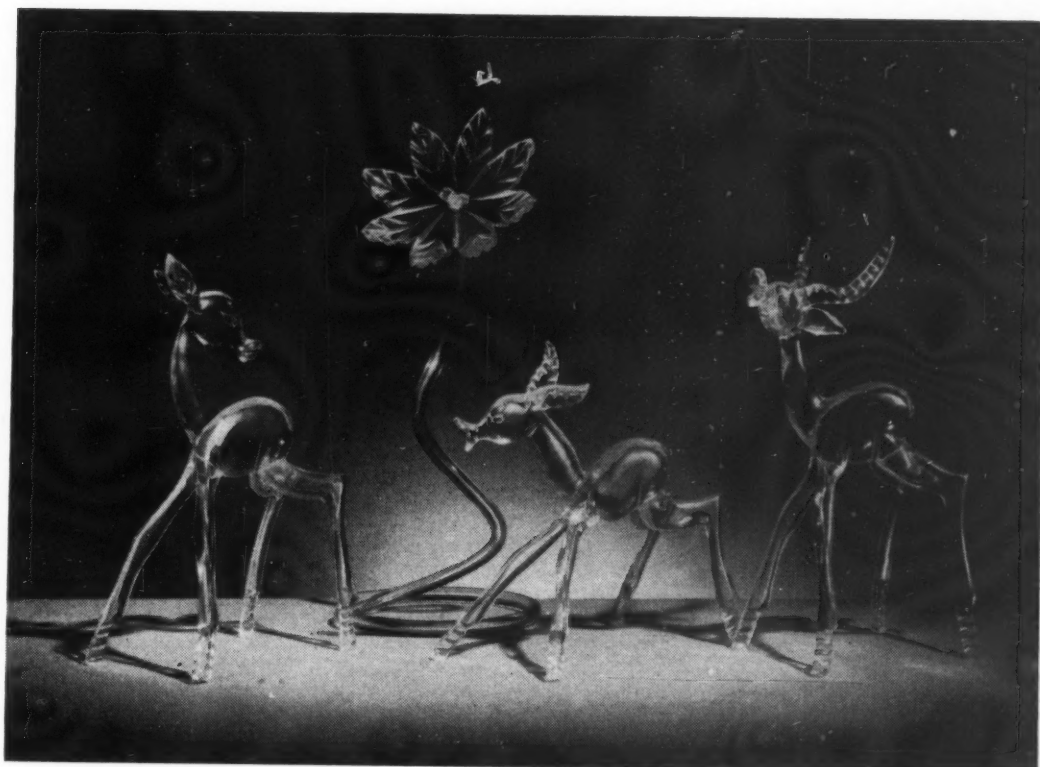
Lucite, a du Pont plastic, was selected for this particular purpose because it has the crystal-clear appearance of glass but is far easier and more economical to fabricate. The likeness of a dog was achieved by softening thin rods of the plastic material by heating, and forming them over a mold built of a combination of wood and metal.



Plastic Pup

The glass-like but non-fragile deer table arrangement was fashioned by skilled workmen. These hand-sculptured pieces are an entirely new creation both in material and design, and are something fresh in expression for home decoration. Lucite was used in the construction of these figures also, and because of its nature the delicate, unbreakable crystal arrangements have high light transmission qualities. Unique and beautiful displays may be obtained by unusual lighting effects which are picked up by the graceful figures and radiated at points of sculptural detail.

The plastic dog is the creation of the Crystal Fixture Company of Chicago, and the table arrangement was devised and fabricated by Don Manning & Company, Rochester, New York. Both were prize-winners in a competition sponsored by Modern Plastics magazine, through whose courtesy the photos are published here.



Plastic Table Arrangement

SOAP SCULPTURE

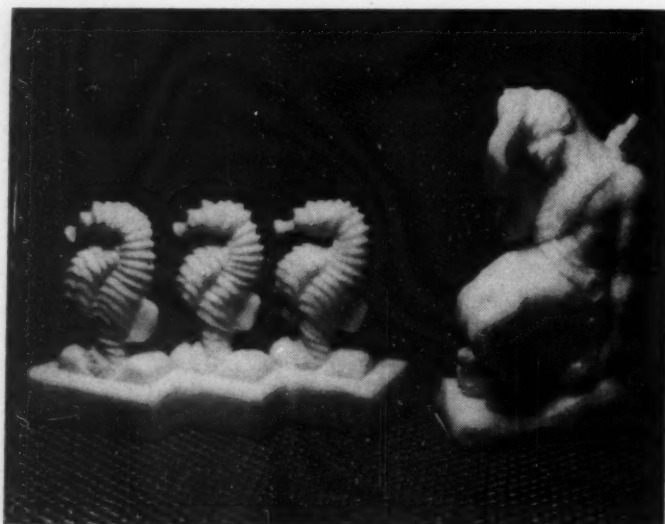
Photos by Arthur S. Siegel



This carving, THE AZTECS, was made by Vincent DePalma of Roxbury, Mass. Note the magnificent detail in a style highly reminiscent of the Aztec art itself



POT OF CACTUS, by Betty Elliott of Los Angeles, embodies the spirit of the great American Southwest, and is a very unusual treatment of a common medium



The three gay little SEAHORSES at the left were carved from soap by Maida Sayers of Toronto. The figure on the right, entitled WAR TORN, was made by Porfirio Nanarro of Houston. The sculptures shown here were all prizewinners in the 1939 Soap Sculpture Competition



MY COCKER SPANIEL by Mrs. Inger Carr of San Francisco has been cast in bronze by Gorham. MOTHERHOOD by Mary Woodruff of Pittsburgh was re-created in Lenox China. A new soap sculpture contest closes May 14. Inquire of Soap Sculpture Committee, 80 E. 11 St., N. Y. C.

COMMERCIAL ART *Technics*

By John Monsarrat

PHOTOGRAPHY

It is probable that no form of modern advertising illustration has made such advanced strides in recent years as photography. Its uses are so wide and varied and on the whole so well known to the average reader that we cannot hope even to list them here.

Composite photography is one specialized branch of the general art that is less commonly understood, and a few notes on its use may be in order.

When the name of some object, no matter how familiar that object may be, comes to our attention, we picture in our mind's eye not only the object itself but many of its component parts or correlative images as well. For instance, when we hear the word "house" mentioned, we are apt to think of our own home, of its exterior or interior appearance, and perhaps of some particular feature of it which has been of recent interest to us. It is seldom that we give utterance to all the thoughts that are conjured up by a word or phrase, yet they are nevertheless present and strong. Composite photography can translate into graphic expressions these details and connotations which our minds picture for us. Under the guidance of the skilful layout man the most prosaic subject may be presented by means of attractively blended photographs in such a manner that it takes on new aspects of beauty, utility and even of romance.

The forceful composite photograph should be much more than a series of snapshots fused together to form a pattern. It should have continuity, balance and a definite exposition of an objective. The simpler the composition is kept the stronger it is apt to be. Some photographs, for instance, are strong because they treat with simplicity a definite continuity, hinting at the raw material, showing the process of forming the object, and emerging with the finished product. The delicate treatment of hands often suggests the romance of the art and adds greatly to the lasting impression of the photograph.

Progress and contrast lend themselves very readily to this means of illustration. In photographs of aeroplanes, for instance the effect of the new against the old is striking, and illustrates the use to which this medium can be put.

When a great many individual photographs are used to make up one composite photograph, the effect is rather to create a general impression than to follow a sequence to a logical conclusion. Speed and the hustle and bustle of metropolitan life are the impressions most usually depicted in this sort of work, and illustrations of it may be found everywhere, both in still photography and in motion pictures.

Repetition of an individual unit, a method of creating designs which is extremely popular with workers in textiles, results in patterns which lose their significance in driving home a point, but which often form a good decorative scheme. A well-known trade mark or an attractive detail of a product can often be effectively reproduced by means of unit repetition.

Whatever object is in view, whether it be the development of a continuous theme to its logical end, the contrast between two items of different structure, the creation of an impression, or merely the construction of a pattern, composite photography offers an excellent medium to instill into the mind of a reader an idea in a pleasing and lasting way.

PAPER MONTAGE

Paper montage is a form of illustration which is admirably suited to front covers of high class mailing pieces. Although there are an infinite number of ways in which this medium may be executed, the purposes aimed at in its use can ordinarily be classified under one of three headings: (1) Mere decoration, (2) Emphasis of a particular feature, (3) Contrast.

We become so used to reading printed matter on the flat surface of a piece of paper that when something deviates from one plane on a page, we immediately tend to look at it with more interest and hence more carefully. It is for this reason that paper montage, as well as embossing and debossing, is effective. Another advantage which paper montage possesses is that it makes possible the use of three colors without the cost of color plates. The design or figure to be mounted can be printed in red ink, for instance, on blue paper and then mounted on an ivory cover paper, giving three colors with only one plate and one impression. Still another point in favor of paper montage is the opportunity it affords to have a half tone on rough paper. The half tone can be printed on smooth stock and then mounted on rough paper which would be unsuitable for a direct imprint.

Paper montage is very often used purely for decoration, especially in the case of high class mailing pieces designed to reach women. The rich, hand-finished effect of the medium is very appealing. It is interesting to note that a much stronger impression is made on the eye when the design mounted is cut out in outline, instead of printed on a small sheet and trimmed square or round. If the outline of the design is highly irregular, it is naturally quite expensive to cut each sheet for mounting.

When montage is used for emphasizing some particular feature or aspect of a product, a block type montage is often employed. This is usually the case since the feature emphasized is often of such irregular outline that the cutting of its reproduction in silhouette would be a far too expensive project. A very satisfactory use for this type of work is found in the reproduction of trade marks on brochure covers. The montage will generally be most striking if it is kept small in relation to the sheet on which it is placed. An attractive trade mark well mounted makes a very nice cover for any good piece.

Contrast is sometimes shown by superimposing a reproduction of a new product, a new package or a new procedure over a larger illustration of an old one. This contrast, however, can usually be dramatized more conveniently and convincingly by composite photography and hence this use for paper montage does not figure importantly.

The all-important question of cost in work of this kind depends upon the size and shape of the mounted illustration. The tip-in, half brother of the paper mount, costs very little in comparison with the effect it produces, a competent worker being able to tip in between six and seven hundred small sheets an hour. If the mount is larger in outline it is naturally easier and hence less expensive. The paper used for mounting must always be of lighter weight than the stock it is mounted upon, so as to prevent drawing and wrinkling. Any printer will be glad to furnish cost estimates on this form of illustration, and the cost of any standard job is well within reason.

GRAPHIC ARTS processes

The two prints on this page were made on the Federal Art Project of Cleveland, Ohio, under direction of Kalman Kubinyi.



CALLA LILY • *Stylotint by Kalman Kubinyi*

The aquatint crayon method is a variation on the aquatint process. In this method the plate is cleaned and a regular porous aquatint is laid on the plate. A drawing is made on the plate with a cheap paraffin wax crayon. Wherever the wax protects the plate from the action of the acid, it will leave a white crayon-textured line on the plate. Usually, in actual practice, the pure whites only are drawn before the plate is immersed for a short bite, and each subsequent drawing and biting produces a darker crayon-textured line.

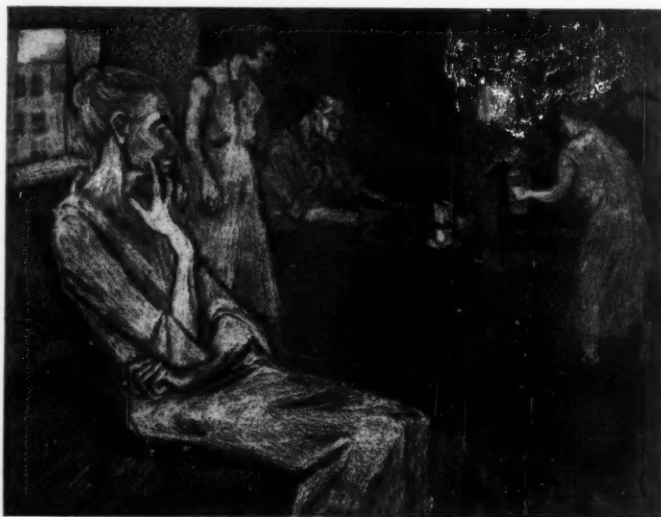
The crayon method is sometimes used by itself to produce an interesting, coarse, white crayon-textured print; at other times it is used in combination with etching, soft ground, pen process, and other intaglio processes.

Stylotint is an unexplored medium which is capable of producing lines of great freedom, variation, character, and sensitiveness, and a great variety of curious textures. When it is combined with tones of aquatint it can produce results similar to a Japanese monochrome water color.

Stylotint is a method of etching in which the coating on the plate is soft and easily displaced with a stick, stump, stiff brush, rag, or steel point. If the stylus—of wood or any other material—is cut like a chisel on the end it will produce a line of variable thickness. This is the type of line which most resembles the Japanese brush line. The parts of the plate from which the coating has been removed in this way will appear black in the finished proof. After the drawing has been made, the plate is heated and the ground becomes stronger than a regular hard ground.

This process belongs to the family which includes pen process aquatint, which is sometimes also called soft ground or offset soft ground. Although each one of these processes uses a different way of producing areas of open copper on an otherwise coated plate, they all break up the open surfaces with aquatinting so that they print as areas of aquatint in the shape of pen or brush lines, crayon lines, or wooden stylus lines.

The beauty of this process, invented by Alexander von Kubinyi of Munich, lies in the quality of the lines and textures, the ease with which large areas of black are produced, and in the smooth, easy resistance of the drawing tool on the surface of the copper. The interplay of the first and last of these qualities, the way a sharpened wood stylus acts on the smooth copper plate covered with a softish ground, makes possible a control, a type of line, a kind of drawing not obtainable in any other way.



POVERTY • *Crayon Aquatint by Dorothy Rutka*

MOTION PICTURES

Conducted by Elias Katz

The Motion Pictures Section of DESIGN is a regular monthly feature devoted to articles, film reviews, and discussion, on the use of motion pictures for art teaching, the film as an art form, and the production of motion pictures as a creative art activity. We welcome all suggestions, articles, criticisms, and requests for information. Write directly to this section, c/o DESIGN.

MOTION PICTURES AT THE BOSTON MUSEUM

By Anne Holiday Webb
Supv., Div. of Museum Extension

Some ten years ago, the Museum of Fine Arts, Boston began the preparation of a series of films in which the technique of fine craftsmanship could be recorded for all time. The purpose was two-fold: first, to demonstrate techniques in which there is a widespread interest, and second, to make a record of some notable living craftsmen. The first of the films to be produced was called *The Etcher's Art* with Frank W. Benson, one of the foremost artists of the etched plate, as the demonstrator. The film records the various steps in the production of an etched plate, and includes a brief historical and explanatory resume at the beginning which displays etchings by various masters, past and present, reproduced from original prints in the Museum.

Following closely upon this film, came *The Last of the Wood Engravers* demonstrated by Timothy Cole. At the time the film was undertaken, Mr. Cole was an old man with a long record of wood engraving behind him. He stood pre-eminent among the workers in his craft of reproductive engraving and no one seemed more fitted to record this technique than Mr. Cole himself. Despite his age, he made many trips to Boston, working directly in front of El Greco's *Fray Felix Palavacino* which he had chosen as his subject for reproduction while posing for the motion picture. The death of Timothy Cole came very shortly after the film was completed, but his skill as a craftsman has been permanently recorded.

A similar story can be told of *The Silversmith*, in which the late Arthur J. Stone, dean of American silversmiths, was the principal actor. Although in his eightieth year, Mr. Stone took an active part in the production of the film and showed in minute detail all the steps necessary in the making of a finely hand-wrought piece of silver.

The varied and hazardous process in casting a statue in bronze has been ably depicted by Katharine W. Lane, Boston sculptor, in the film, *From Clay to Bronze*, while the technique of spinning and weaving, as practiced by the women of Colonial America, has been recorded in *The Art of Spinning and Weaving*. This was made in the early American rooms of the Museum by women dressed in contemporary costume, working on the original Colonial looms.

Thus, the Museum of Fine Arts, Boston has made an effort to preserve the techniques of the craftsmen who are today being so rapidly displaced by the machine. But the films are not only valuable as records; they have proved through years of service to be entertaining as well, and in spite of the fact that they have been published for several years, their popularity seems to be gaining rather than losing.

MOTION PICTURES AT HARVARD UNIVERSITY

By James R. Brewster
Dir. Harvard Univ. Film Service

The use of motion pictures at Harvard University falls into four main groups: (1) the collection of films for University use; (2) the projection of films for courses; (3) the production of films for sale and rent to secondary schools and other universities, and (4) the use of film equipment as a research tool.

Since 1929 the University has been gradually collecting from one source or another a large number of films for its library. By far the largest number in this collection is "industrial films". These have been re-edited primarily for use in the course in Industrial Management at the Business School and for a course in Economic Botany. In this former connection, these films are a definite part of the course, attendance is required, and information acquired from them is tested in the final examination.

The actual projection of films is perhaps the largest time consuming aspect of the Film Service. During the course of a year, we show approximately 1,200 reels. The bulk of this is industrials and biological material. For the French Talking Films Committee under the chairmanship of Mrs. E. K. Rand we project nearly 75 reels. These showings of French films, first started nearly ten years ago, have done much to stimulate the importation and use of foreign language films in educational institutions.

The sale and rental of its films to secondary schools and other colleges is another function of the organization. The most valuable and popular ones are a series of films on the Techniques of the Fine Arts. This series of films was produced for the Museum of Fine Arts, Boston, and includes such films as *Etching* with Frank W. Benson, *Drypoint* with Frederick G. Hall, *Wood Engraving* with the late Timothy Cole, *From Clay to Bronze* with Miss Katharine W. Lane, *Silversmith* with the late Arthur J. Stone, *Medal Making* with Mrs. Laura Gardin Fraser, *Stone Carving* with Mrs. Anna Hyatt Huntington, and the *Art of Spinning and Weaving*. There are also films in the biological sciences, social studies, physiography, etc. The Film Service also from time to time produces other films for general educational releases.

The fourth and last use of motion pictures is that of camera equipment to make photographic records of research experiments and as a pure research tool. There are many types of research problems in which the motion is either too slow or too rapid for the eye to see. In these cases, time-laps and slow motion photography are the only two techniques by means of which these problems can be attacked.

During this present year, the Film Service has built a sound recording studio and installed both sound-on-film and sound-on-disc recording equipment. With the latter type of equipment, it has already begun a series of recordings of American poets reading from their own poetry. These records are being made primarily for the Poetry Room in Widener Library where pick-up equipment is installed. Here, with auditory aids, the students of poetry may study at their leisure, the poem being read aloud as its author intended it to be read. It is hoped

that by next fall much of this poetry material will be available in commercial pressings for general educational release.

Harvard University, although using these modern teaching aids, does not maintain a general rental library as so many other universities but prefers to confine its activities primarily to inter-University work. It is glad, however, to release for educational use such of this type of material as seems to be of general value.

ART CONTRIBUTES TO A LIVING CURRICULUM

Continued from page 12

on community life, generally introduced in the elementary grades, stimulates creative pictorial interpretation. We have enough murals on this subject to paper the walls of an auditorium.

The success of these units lies in the varied experiences brought to the children through the use of many mediums and in the research necessary for the solution of particular problems. Possibly in the past art's contribution has too often been confined to one or two art mediums which tend to become monotonous. Units such as those named above can include clay, water color, soap sculpture, wood carving, grease pencil, charcoal, pen and ink, and crayon, to mention only a few with which a mere superintendent of schools may be familiar.

Of course the use of creative art in the field of extra-curricular activities is one of the richest in opportunity for art experiences that we have. Last November the fall conference of the Girls' League of Southern California and Arizona had its meeting in San Bernardino. The theme was "Horizons," and place cards, table decorations, and program covers had to be made. Travel postcards were gathered from all over the world. Place cards for five hundred guests developed almost every possible idea in the field of international relationships. Floral arrangements were colorful and lent their beauty to the general attractiveness of the program. The sparkling costumes of the entertainers, who represented the song and dance of many lands, were prepared with the advice and help of the art students. The Hawaiian motif was strongly emphasized and, believe it or not, every dean of girls wore an Hawaiian lei—without, however, the usual grass skirt.

Such is the program as we conceive it. It is not an impractical program. It works, or rather, I should say, it can be worked. If the art program is to be for the training of artists it will be confined to the four walls of the art room and concern itself with the gifted few, but if it is to broaden and enrich the whole school and the community, and if it is to be a part of every student's experience, it seems to us that it must be thought of and planned in a broader environment, and a larger background and that in its creative aspects it must receive its stimulus from the social life of the child and the community.

CERAMIC ART IN CLEVELAND SCHOOLS

Continued from page 16

taste and awareness of esthetic values. Patience and industry are by-products of learning to do any craft well, and the sense of achievement in the creating of a beautiful object of art is a real help in the development of a personality. The chief purpose of clay work in our art classes is still to open the way to a richer and fuller life through appreciation as well as skills.

The long and constant emphasis on clay work in the Public Schools, the cooperation and encouragement of the Cleveland Museum, further study at the Cleveland School of Art, Ohio State University, and the New York College of Ceramics, as well as study in the pottery centers of Europe, have created a large group of ceramic craftsmen who have managed to put Cleveland in the front rank as a producing center.

Not only in the schools, but in clubs, private schools, Y. W. C. A. classes, settlement houses, and city recreation centers, pottery has become a major interest. Through governmental agencies such as the National Youth Administration and the Works Progress Administration branches here in the city, many beautiful plaques, tiles, and murals have been made for use in some of the Federal Housing Projects. Ceramic sculpture of a very high order has also been made for use in libraries, schools, and other public buildings.

Pottery made in America since the latter part of the nineteenth century has seemingly held little interest for the collector or the writer, but the recent realization of the distinguished contributions of a whole army of potters, some working in groups and some quietly by themselves, has awakened all of us to the possibility that pottery and ceramic sculpture may yet become our really significant national art expression.

Right now we are convinced that there is going on a surging renaissance in all ceramic art. Surely a splendid tradition should emerge. The influence of the public school art teachers, in raising the level of appreciation and of artistic production cannot be overestimated.

ACEE BLUE EAGLE

Continued from page 10

Eagle received awards in the water color division. In 1933 he was commissioned by the Government to execute a series of murals in various colleges and government buildings throughout Oklahoma. The next year the State of Oklahoma commissioned a mural of a buffalo hunt which decorates the library of the United States battleship *Oklahoma*.

After his European tour in 1935, Blue Eagle returned to Bacone College as head of the college's first school of art, the position he still holds.

CURRENT EXHIBITIONS

Chicago Art Institute, Chicago, Illinois; April 25-May 26, 1940; Nineteenth International Exhibition of Water Colors. This annual show is composed primarily of the works of contemporary artists in water colors, pastels, drawings, monotypes, and miniatures, as well as works in tempera and gouache. A Watson F. Blair prize of \$600 and one of \$400 for purchase or award are being awarded by the Committee on Painting and Sculpture of the Art Institute.

Riverside Museum, 310 Riverside Drive, New York City; Through April 28, 1940: An Exhibition of two hundred water colors by ninety-nine contemporary artists from California, Oregon, and Washington. The collection was assembled and is shown with the cooperation of Dr. Grace L. McCann Morley, Dir., the San Francisco Museum of Art; and Mr. Roland J. McKinney, Dir., Los Angeles Museum of History, Science, and Art.

Cleveland Museum of Art, Cleveland, Ohio; April: Butler Art Institute New Year's Showing of Paintings. Apr. 2-June 2, 1940: Selection of Prints Given by the Print Club. April 1-April 30: Crafts of the Far East. Through April 7: Exhibition of Chinese Ceramics. Three hundred twenty-eight pieces from pre-historic times down through the 18th century, the earliest pieces dating from the Neolithic Period, circa 2000 B. C.

Associated American Artists Gallery, 711 Fifth Ave., New York City; April 1-April 13: First New York one-man exhibition of the paintings of Wallace Herndon Smith. April 15-May 4: Paintings of Arnold Blanch.

American Institute for Iranian Art and Archaeology, exhibition at Union Club, 5th Ave. and 51st St.; Opening in Mid-April: Six Centuries of Persian Art. Included

will be famous carpets and ceramics, miniatures, manuscripts and book covers, engraved and encrusted metal, glass, carved wood, lacquer, carved stucco, and early stone sculpture. The Exhibition will reveal links between Iran and the West, the relation of Persian art to that of India and of China, and will have special appeal to industrial designers and practicing architects.

Museum of Modern Art, 11 W. 53 St., New York City. Extended through April 7: Exhibition of Italian Masters. Open April 3: Traveling Exhibitions of Contemporary American Art (arranged in collaboration with WPA); The Work of Sharaku; and Designs for Abstract Films.

San Francisco Museum of Art, Civic Center, San Francisco, Calif.; Through April 7: Prints of The American Artists Association. Through April 14: Paintings by Ives Tanguy. Through April 15: Primitive Art. Through April 6: Paintings by Vaclav Vytlačil.

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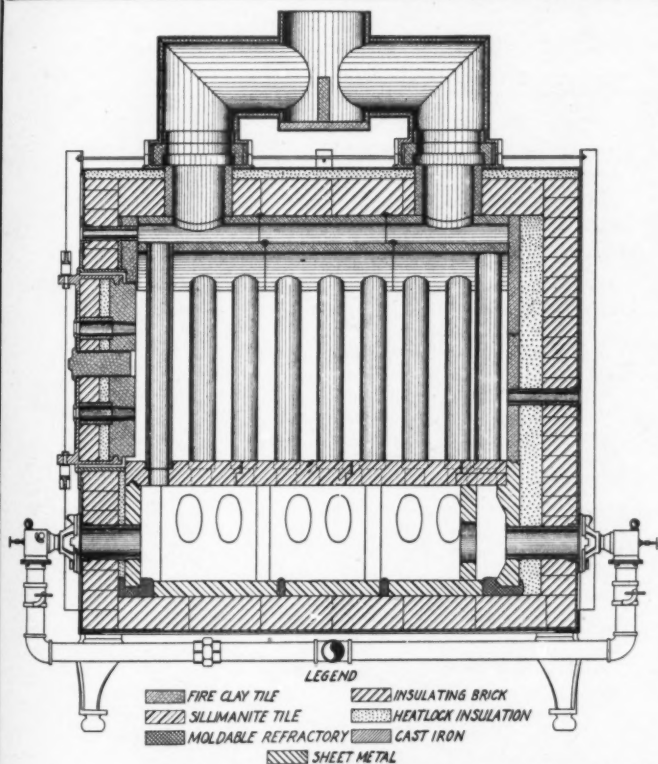
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Baltimore Museum of Art, Baltimore, Md.; Through April 17: Eighth Annual Exhibition of Maryland Artists.

Cooper Union Museum for the Arts of Decoration, New York City: Through April 6: Four Thousand and One Buttons, an exhibition of buttons mirroring the history, styles, and social life of many nations through buttons worn as early as the sixteenth century. The Exhibition includes buttons carved from semi-precious stones, bone, cut steel, cork, and various other media, worn during many periods of history.

Kleeman Galleries, 38 E. 57th St., New York City; April 1-April 27: A One-man Exhibition of the Water Colors of Charlotte Berend. First appearance of this German artist in America.

Boyer Galleries, 69 E. 57th St., New York City; Through April 13: An Exhibition of the Recent Oil Paintings and Water Colors by David Burliuk.

The Downtown Gallery, 113 W. 13th St., New York City; Until April 13: A One-man Show of Lithography by Yasuo Kuniyoshi. Fifty prints produced from 1922 to 1939.

Pierre Matisse Gallery, Madison Ave. at 57th St., New York City; Exhibition of Paintings by Miro from 1918 to 1925, showing the growth of this master surrealist.

Boyer Galleries, 69 E. 57th St., New York City; Exhibition of Water Colors by Nathaniel Dirk, which included twenty-two water colors done during the past three years.

Chouinard Art Institute, 741 Grandview, Los Angeles, Calif.; Exhibition of Original Illustrations from National Magazines, by Floyd Davis.

FUTURE ACTIVITIES

The Metropolitan Museum of Art, New York City, is conducting a series of free adult lectures and gallery talks currently and through May. Of special interest to our readers are the following: Sundays, 3 p. m.: Color and Design. A study of the principles of color and design as illustrated in the Museum collections, with talks by experts in the various fields represented. Tuesdays, 11 a. m.: Elements of Design. An analysis of the principles of design, with illustrations from the Museum collections. Consists of lectures and gallery talks devoted to the general study of design. Thursdays, 3 p. m.: Short Courses in Design and Color. It is recommended that all who can investigate these and other courses offered by the Museum.

The California College of Arts and Crafts, Oakland, California, announces that Frau Emmy Zweybrück, Viennese expert in practical graphic and textile design, will be a visiting instructor at its 1940 summer session.

The Museum of Modern Art, New York City, announces that it is assembling an exhibition of Twenty Centuries of Mexican Art to open early in May, and it is predicted as the largest and most comprehensive exhibition of Mexican art ever assembled. It will trace the development of the artistic culture of the country for twenty centuries from Pre-Columbian through Colonial, to Modern Art, with a large section on Mexican Folk or Popular Art.

The Baltimore Museum of Art announces the theme of its May activities, which is to be "Romanticism in America." As a part of this program, the Museum is calling for local volunteers to take part in the production of a 19th century morality play entitled "Six Degrees of Crime," which is to be presented in the same fashion as the original production which first appeared in 1857 in Baltimore.

The Museum of Modern Art, New York City, has recently acquired several collections of material on the dance, a basis for the establishment of the Dance Archives of the Museum. It will be accessible to students as a part of the Museum's Library, and includes 1515 volumes, 1631 prints, 1212 photographs, 238 stereopticon views, 6 sculptures, 780 lantern slides, 19 films, 200 programs, music covers, etc. The collections are the gift of Lincoln Kirsten.

The Museum has also recently received a gift of 36 pieces of modern sculpture from Mrs. John D. Rockefeller, Jr., including work by Maillol, Lehmbruck, Despiau, Laclaise, Kolbe, Daumier, Matisse, and Modigliani.

The Art Institute of Chicago has installed a group of 20th century paintings from its permanent collection in Gallery 40. This has resulted in a gallery of unusual brilliance and interest, international in character.

AWARDS

Modern Packaging has announced the winners of the 1940 All American Packaging Awards. Presentation was made in New York on March 27. DeVaulchier, Blow and Wilmet, New York industrial designers, won first place in three divisions: the "Family Group" and "Display Carton" designed for Rath Packing Company, and the "Best Bottle" designed for the Distilled Liquor Import Company.

P. M., a forthcoming New York evening paper, in collaboration with the Museum of Modern Art, announces a competition for journalistic art, which is open until May 7, 1940. A total of \$1750 in awards will be made, and the jury will include John Sloan, Wallace Morgan, William Gropper, Holger Cahill, and Ralph Ingersoll. For further information write to P. M. Competition, Museum of Modern Art, 11 W. 53 St., New York City.

The McCandlish Awards for 1940, 24-sheet poster design contest, terminates April 15. The contest is sponsored by the McCandlish Lithograph Corporation, Roberts Ave. and Stokley St., Philadelphia, and annually attracts wide attention as a constructive step in the direction of better poster design in the United States. Prizes totaling \$1000 will be awarded to the prize-winning poster sketches.

The Kate Neal Kinley Memorial Fellowship for 1940-1941 has been opened for candidates. It is administered by the Board of Trustees of the University of Illinois, and is open to graduates of the College of Fine and Applied Arts of the University of Illinois, and graduates of similar institutions, whose principal or major studies have been in Art, Music, or Architecture (Design or History). The Fellowship yields the sum of \$1000 which is to be used by the recipient toward defraying the expenses of a year's advanced study of the Fine Arts in America or abroad. For further information, write to Dean Rexford Newcomb, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana, Ill.

What's New, house magazine of Abbott Laboratories, pharmaceutical manufacturers, announces \$1000 in purchase prizes in a competition open to physicians or wives of physicians for art suitable for use on the covers of that magazine. The primary purpose of the competition, it is explained, is to gain greater appreciation for Abbott's commercial use of contemporary fine art through encouraging readers interest in art as a hobby. The Competition closes May 15, 1940. For further information address What's New, Abbott Laboratories, North Chicago, Ill.

The Third Annual Devoe Art Contest, sponsored by Devoe and Raynolds Company, closed recently. This year's contest featured magazine cover design. Devoe and Raynolds is also currently sponsoring a new competition to be known as the Devoe Annual Silk Screen Awards.

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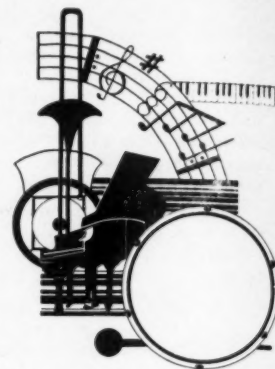
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